

WASHINGTON, D. C., SUNDAY, FEBRUARY 3, 1918.

News, Views and Intimate Gossip from the Realm of the Stage and Screen

Actress Caters to Palate Of Patrons Who Dine Late

Justice Johnstone, star in "Over the Top," confesses to a fondness for Swinburne's poems; she is a culinary authority and runs the "Justine Johnstone's Little Club" with due regard to the proper food values of the triumph which she and her chef devise for the tantalizing of their guests' palates.

Justice Johnstone's work as an actress begins at 8 o'clock in the evening, after her dinner guests' appetites have been assuaged. She it was, who established the very late hour for the raising of the curtain in "Over the Top," having observed that the tendency for late dining made it essential for the pleasure of her patrons that they should be able to dine late.

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This Week's Playbills

Belasco—"Over the Top."
"Over the Top," which is described as the Messrs. Shubert's most brilliant spectacular revue, will be the Belasco Theater's attraction next week, opening at that playhouse on Monday evening. In accordance with the present ruling, Tuesday night will be dark, and the run of "Over the Top" will be resumed on Wednesday afternoon. In addition to the usual Thursday matinee, there will be an extra performance on Friday afternoon.

The Messrs. Shubert are presenting a new star in Washington, namely, Justice Johnstone. The fame of this youthful actress has reached the Capital City, and the Justice Johnstone Little Club, of New York, is the exclusive dining and winning spot for many a Washingtonian who in Gotham, Justice Johnstone has been provided with an engaging role by the duo of authors, Messrs. Philip Bartholomae and Harold Atteridge, and the composer, Sigmund Romberg, has written a number of catchy songs which the star sings at intervals during the performance of "Over the Top." Ed Wynn, the droll, is the principal comedian of the revue, and he has been given carte blanche to wander in and out of the four corners, telling new jokes here and expounding old ones with a new finish—there. Incidentally he appears adorned as a "Yogi," an aviator's mechanic, "A Lightning Calculator," "Craig Campbell, the Scotch tenor," is the romantic figure in "Over the Top," and the "pint-size" team of Laurie and Rube will appear in the capacity of East Side street gamblers. Other celebrities in the Bill Shubert spectacle are the Astaires—Fred and Adele—de luxe entertainers; Betty Pierce, Ted Lorraine, comedian; Vivian and Dagmar O'Connell, terpsichorean artists; Ma Belle and Mary Eaton, dancers par excellence; Roranda and her Neo Classical dancers in a series of sensational Roman and Greek gladiatorial numbers, and Harry Llewellyn, barytone. The chorus is made up of the justly famous "Justice Johnstone Girls," of whom there are some five dozen.

National—"Pollyanna."
Mrs. Eleanor H. Porter, author of "Pollyanna," glad-books, to be brought to the National Theater, the week starting tonight, in comedy form. "Pollyanna" is an amusing story of their optimistic effect on a sort of people in all parts of the world are reading the glad books. They tell in an early episode, how an orphan girl, whose father was a missionary, came to live with the odds and ends of a missionary household contributed by benevolent church workers whom she called "The Ladies Aid."

When she is sent to her aunt in New England, an avowed lady who is bittered by the shattering of an early romance with the village doctor, Pollyanna patches up the lovers' quarrel, and sets all the chronic growlers and complainers in the community to playing her game of finding something in every disagreeable thing to be glad about.

A "Pollyanna" book fell into the hands of a grouchy old lady who boasted that she never gave charity. She read it as secretly as if it were a naughty French novel. Thawed by its cheerful appeal she sent her first contribution to a missionary barrel. It was one of her most cherished possessions—an immense purple velvet bag with a waving yellow plume.

In the distribution of the barrel benefits it chanced that the purple bag was awarded to a frail,

was playing one of the unborn children of "The Blue Bird." Later on she appeared under Ziegfeld's management in "The Follies," and finally was given a speaking part in "Oh, Boy." After reaching this point, Miss Johnstone's rise was rapid, and now she is the star of the Messrs. Shubert's amazingly amusing and surpassingly sensational musical revue, "Over the Top." Justice Johnstone is of Swedish parentage and has the royal blood of the Bernadottes in her veins.

When the story of her great success reached King Gustave, he commissioned Anders Zorn to paint her portrait and the picture now hangs in the Royal Gallery in Stockholm. Howard Chandler Christy and Harrison Fisher almost came to blows over her, as each wanted her for a model. Christy went out, at the time being, and Justice's features may be seen on some of the wonderful war posters which this great artist turned out for the government. Her fair face has appeared on the title page of innumerable magazines, and photographers vie with each other to get the right to her idle moments. Quite a rise in three years—from the ranks of the Follies Bergere to stardom—still Justice Johnstone's blond head has not been turned, and she remains the simple, unaffected girl she was when she romped across the stage in Maeterlinck's sublime play, "The Blue Bird."

Washington theatergoers may judge for themselves as to Miss Johnstone's talents when she appears at the Belasco Theater this week in "Over the Top."

Gaiety—Burlesque.
"Oh, You Shakespeare!" is the title of the new book Barney Grand has written for his "Follies of the Day" company and which will be presented at the Gaiety Theater for the current week. Opening with a prologue, that much-discussed individual "Mr. Tired Business Man" is seen bemoaning the fate that had denied him that entertainment which will revive his jaded spirit. Enters upon the scene another well known character, Mrs. Burlesque, who sympathizes with him and shares his grief at lack of new plots. To their rescue then comes a mysterious individual who announces himself as Shakespeare, the immortal Bard of Avon, who hearing their mutual complaints, promises to show them that there is something new under the sun.

He then proposes to review all the popular stage successes of the present day, adding a touch of burlesque in such a way as to provide a new note in entertainment. Then follow in rapid succession, travesties on such popular frolics as "Experience," "The East-End Way," and "The Wanderer," a burlesque on the time-honored "Uncle Tom's Cabin," and an original skit, "Spies." The cast is headed by the famous "Follies of the Day" burlesque stars—Gertrude Hayes, Chester Nelson and Frank Mackey, who are aided and abetted by such celebrities as Anna Pross, James McKeon, John B. Williams, W. E. Taylor and Mildred Laurie. There then follows a chorus, said to be surpassing in its beauty and notable for its collective ability in singing and dancing.

Cosmos—Vaudeville.
Walter L. Rosemont's latest spectacular girl production, "The Maids of Japan," will be a headline feature at the Cosmos Theater this week, when it will be presented through George Choos by a large company of pretty girls in pretty costumes, headed by Kathleen Neal, Nora Hunter, Jack Claire and Al Stern. A story opens on board ship in the Golden Gate and drifts to a large estate at Fujiyama, where in typical Japanese style its quaintest and prettiest melodies will be presented in a number of handsome stage pictures.

The supporting bill is headed by Laurie Ordway, the London Music Hall singing comedienne, in a repertoire of new songs; with Thomas Maris and company in "A Regular Business Man," a playlet made famous by Douglas Fairbanks. Others will include the Penn Trio of representative American gymnasts; "Broomstick" Elliott, the eccentric rube musician and his collection of unusual instruments, and Herron and Arnsman, black face merrymakers.

The matinee photoplay, shown daily at 12:30 p. m., will be the Triangle feature "They Got Me," "Birthdays Blunders" will be the comedy film, and the program will be complete with the Hearst-Pathe News.

Today's performance, starting at 3 p. m., will feature for the last time the famous Flynn's famous minstrel girls, Hal Stephens in Rip Van Winkle characterizations, and the other acts of last week's bill.

Loew's Columbia—Mary Pickford.
Mary Pickford will be seen at Loew's Columbia today and all this week in a picturization of William J. Locke's famous novel, "Stella Maris." As in "Rebecca of Sunnybrook Farm," Mary Pickford is called upon to present a unique character. In aristocracy "Stella Maris" is said to outclass any of Miss Pickford's successes. The story is unusual, portraying a girl brought up only to see the good side of life and the terrible awakening she has when she learns that all has been built upon a foundation of lies.

The next point that will take hold is the dual character acted by the star. Stella Maris, a young journalist, who, like all the rest of the family, keeps the darkness of the outside world from Stella Maris's life. Unity, an undisciplined, is adopted from the orphanage by Mrs. Risca, wife of John, and she begins to realize the misery and hardships of the outside world. She visits the "castle," supposed to be owned by Risca, and learns for the first time he is a married man. She returns to her home heartbroken. Risca plans to commit suicide, and Unity, after learning of this, hurries to the home of Mrs. Risca and kills her. Risca is then free to marry Stella Maris.

A Hearst Pathe News and other reels will complete the program.

Moore's Garden—"The Winding Trail."
Today, Monday and Wednesday will find upon the screen of Moore's Garden Theater a thrilling story of Death Valley and the Mojave Desert in the picture "The Winding Trail." In the role of Audrey Graham, Viola Dana gives one of the most engaging portraits she has contributed to the silent drama in many months. During the action of the photoplay she is, furthermore, given an opportunity to disclose marked ability as a dancer. Mabel Van Buren, cast in the role of a woman known in the picture as "the sin woman," is said to offer an impelling characterization, and other impressive portrayals are provided by Clifford Bruce and Hayward Mack.

Mae Murray will make her local debut as a star of the Bluebird program at the Garden the last three days of the week in a film play of wide appeal, aptly entitled, "Face Value." Miss Murray in this subject proves herself one of the most finished actresses of the screen and finds herself surrounded with all of those material incentives to artistic endeavor uniformly supplied by a company that in recent years has done more than any other to make the motion picture the medium of expression of real art in drama, scenic investiture and photography.

Each daily program will be completed by diversified short-reel picture subjects and customary orchestral accompaniments.

Moore's Strand—"The Heart of a Lion."
William Farnum has found in the picturization of Ralph Connor's widely-read novel, "The Doctor," an eminently suitable vehicle for the display of those sterling talents that have made him one of the favorites of the screen. The photoplay which has the story of the

Who's Who in the Pictures

1. Patricia Collinge as Pollyanna in the play of the same name at the National this week.
2. Justice Johnstone, the pet of Broadway, in "Over the Top" at the Belasco.
3. Mlle. Talma, of LeRoy Talma and Bosco, at B. F. Keith's this week.
4. Elise Bartlett, the popular ingenue, with the Poli Musical Comedy Players.
5. Little Mary Pickford starred in "Stella Maris," at Loew's Columbia.
6. Viola Dana in "The Winding Trail," at Moore's Garden.
7. Mildred Harris in "The Price of a Good Time," at Moore's Strand.

Western country as its basis is presented under the title of "The Heart of a Lion," and which will be the feature of the bill at Moore's Strand Theater today and tomorrow.

Beginning Wednesday and continuing through Saturday of this week, the Strand will afford lovers of the best in pictures an opportunity to view Lois Weber's masterpiece, "The Price of a Good Time," an intensely interesting shadow drama of contemporary life in which Mildred Harris and Kenneth Harlan are pictured in the stellar roles. Lois Weber, whose previous contributions to the screen have caused her to be known as "the Beascoe of the films," never directed a production of wider appeal or greater forcefulness than this her latest release.

The story is one that points a powerful lesson in contentment and from the first inch of celluloid to the last is free from anything that could in any way give offense. The complications are those in which any girl in any city might become involved. The scenes range from glimpses of the life of the ultra-rich to the commonplace of every-day metropolitan life that come close to the heart of every man, woman and child.

Moore's Plaza—Douglas Fairbanks.
There is an especially strong array of feature photoplays booked for projection this week. Beginning today and continuing through Wednesday, with Tuesday necessarily omitted, the chief attraction will be Douglas Fairbanks, pictured in "Reggie Sings In," one of the high-speed subjects in which the agile comedian does a tour of the most daring feats of his career on the screen.

On Thursday Monroe Salisbury and Ruth Clifford will be screened in "The Savage," on Friday, Harold Lockwood, in "The Avenging Trail" and Saturday, Francis X. Bushman and Beverly Bayne, in "Red, White and Blue Blood."

Another program is announced for the Arcade Auditorium Monday and Tuesday evening, when ladies will be admitted free to the "Big Social" dance. Wednesday will be a repetition of last Wednesday of Mardi Gras Carnival, which has been requested by many patrons who could not attend owing to the big snow. Friday, Kiddle Night until 8:45, after which time the floor will be at the disposal of adults. On Saturday night the usual week-end dance with the splendid 10-piece orchestra; the latter is becoming increasingly popular with those who can not or who do not care to dance and take advantage of the spacious balcony and listen to the brilliant music and watch the interesting crowd of dancers on the crowded floor below.

Maurice Tuttle, Wizard of Brush for Poli Players

High upon a paint bridge of Poli Theater there works a young man who contributes an important feature to the weekly bills of the Poli Musical Comedy Players, and yet he is, of course, unseen, and must go without the applause that is meat and wheat to "Bessie." Maurice Tuttle is his name and his title is that of scenic artist. It would be begging the question to say that he is a coming artist. Young Mr. Tuttle is a student of the new school of art. It is called the urbanesque, after Joseph Urban, who is responsible for some of the most unusual, not to say daring, stage presentations that the theater nowadays affords.

Tuttle is a master of color and design and he knows his art thoroughly. He is what the gentle sex would call a handsome man—tall and athletic of build. His appearance, however, would spoil any illusion that one might have as to how an artist should look in his studio.

On the contrary, he could be readily taken for a house painter who had been working on a rush job. And Tuttle has rush jobs to do. He has had as many as eighteen "drops" and three complete settings to do in one week, and he performs this wonderful task without any assistance.

LEARN U. S. ANTHEM SAYS PRIVATE PEAT

Canadian Veteran Who Lectures at Belasco Gives Advice.

In spite of his two years of war, Private Peat, who comes here on February 24 to speak at the Belasco Theater, is one of the happiest people on earth. He has a smile that it is worth going to war to get, and he is optimistic from the soles of his feet up.

When asked what he thought was the most important thing an American soldier should learn before going to France, he quickly replied: "The second verse of the 'Star Spangled Banner.'"

It was not the expected answer, and he was asked to explain.

"So you won't be starting continually in the middle of the first verse and getting into needless trouble. We of Canada don't know the second verse of 'O Canada' any better than you do the second verse of 'The Star Spangled Banner.' The Germans know this, too. So when things are rather dull we Canadians would often hear Fritz singing our national anthem. When we first heard it on Dominion Day, July 1, 1915, we thought it a compliment. We didn't know the Hun so well then. But when Fritz had finished the first verse he called out to us across the barbed wire of No Man's Land: 'Oh, Canuck. You sing the second verse.'"

"Well, we couldn't sing the second verse when we didn't know it. So we replied with a chorus of bombs, and it started too much trouble. I do hope the camp singing our soldiers are having will keep your boys from falling into this little trap of our enemy across the way."

Manager Harry O. Jarboe received a letter during the past week from Mr. Sam Scribner, general manager of the Columbia Amusement Company, directing that the attraction of the week-end next week the famous "A Hawaiian Follie," a musical production from the pens of W. Gus Hansen and Arthur W. Froelich.

In presenting the attraction, Director Charles Sinclair, of the Poli forces, has assembled a number of special features which will include a number of natives in songs and dances of their sun-kissed island homes. In addition, the personnel of The Poli players have been fitted with roles and numbers which are particularly suited to their respective talents.

B. F. Keith's—Julian Eltinge.
Julian Eltinge, the famous player of feminine types, will be the extraordinary attraction at B. F. Keith's Theater next week. Mr. Eltinge will sing his new repertoire of ballads and topical songs, with frequent changes of the loveliest creations of the masters of mimicry's modes. Since entering Keith vaudeville he has smashed all previous attendance records, even including that of the "divine Sarah Bernhardt."

Other prominent features will be the Cameron sisters, the Broadway dancers; Robert E. Keane, the American-Englishman comedian; the Watson sisters, "Those Two Girls," Muriel Window, "The Little Peacock of Vaudeville," George Kelly and company in "Flinders-Keepers," the Nat Nazarro troupe of athletes; the Eddy duo; the pipe organ recital; and the Hearst-Pathe News Pictorial and war films.



BILLY HERRON, of Herron and Arnsman, at the Cosmos this week.

"Pollyanna, Rainbow Play," Reflects Joy of Living

"Pollyanna," a new success in the theater as in popular fiction, has not yet been worn threadbare by multiplication of casts. It is the original company that comes to the National for one week, starting tomorrow night, with the usual matinee, sent here by the producers, Klaw and Erlanger and George C. Tyler. Some ten million people, so estimated by the producers, have read the optimistic "Pollyanna" glad-books by Eleanor H. Porter. It is upon these that Catherine Chisholm Cushing, an expert builder of popular comedies, has based the "Pollyanna" play, reflecting the humor, tenderness and humanity that gives the stories such wonderful popularity among young and old in all walks of life.

"Pollyanna" has been very aptly called the "rainbow comedy." That is quite significant of its joyous spirit, its hopeful promise and the message of brace-up-and-be-glad that it snags across the footlights. To the mature understanding, to those who have been buffeted in the whirlpool of experience, "Pollyanna" makes its most direct appeal. Some of the best known men of the fair, professionally, politically, commercially, in this country and Europe—for the stories have been extensively translated—are "Pollyanna" enthusiasts. And countless all womankind adore the young heroine. "Pollyanna" therefore fills the stage novelties that inspire renewed interest in the spoken drama.

The story, in a nutshell, is about a lovable girl who, quite unconsciously, through mere personality and quaint philosophy, thaws out a community where the milk of human kindness has become pretty well frozen. She knits up a ravelling romance of her elders and feels the thrill of her own joyous first love. "More greatness, talent, temperaments and skill. Among them are Patricia Collinge, Oswald Yorke, Beatrice Morgan, Joseph Jefferson, Maude Granger, Stephen Davis, Helen Gwyneth, Helen Hunter, Maud Hosford, Harry Earfoot, and Selma Hall.

For its interpretation there is the original cast, composed of players of high repute, assigned parts that suit their aspects, talents, temperaments and skill. Among them are Patricia Collinge, Oswald Yorke, Beatrice Morgan, Joseph Jefferson, Maude Granger, Stephen Davis, Helen Gwyneth, Helen Hunter, Maud Hosford, Harry Earfoot, and Selma Hall.

New Tarkington-Street Play Shows Beveridge as a Boy

One of the brightest spots of humor in "The Country Cousin," the play by Booth Tarkington and Julian Street, which comes to the National Theater for an engagement of one week only, beginning Monday night, February 11, is the lad of 15 years who calmly announces that, of course, he is going to marry the charming girl of his choice—she can't help like him—that he will some day be a great man by reason of his oratorical powers, and that before he is 29 years old he's certainly going to have a seat in Congress.

The lad is more than amusing. He is a picturesque character study which is likely to remain long in the memory of any theatergoer. Moreover, he has historical interest, for the play had not past the "try-out" stage before friends of Mr. Tarkington recognized the lad as a quaint portrait of Tarkington's fellow-townsmen, Senator Albert J. Beveridge, of Indianapolis.

Beveridge made good his boast. And when the curtain goes down on the last act of "The Country Cousin" the very definite impression that Sam Wilson will also. One of the charms of Mr. Tarkington's play is the character-drawing, and one of the best elements in it is the growth of this young fellow during his three acts. His speech in the final act, when he walks quite unexpectably into the summer villa of the girl, is a singularly effective bit of dialogue. The familiar hand of Tarkington is all through the character at this point and the hand of Mr. Street in the dialogue.

Beveridge's confidence is a fact known throughout the entire country. It is a familiar tradition of his native city that, just like the cocksure Sam Wilson of the play, Beveridge had certain leanings toward oratory, and announced at the tender age of 15 that he would some day be a figure of national importance in the United States Senate.

Promised Theater Attractions

National—"The Country Cousin."
Another Klaw & Erlanger and George C. Tyler attraction is booked for the National Theater for an engagement of one week, starting Monday night, February 11, at 8 o'clock. In Booth Tarkington and Julian Street's comedy of the Middle West called "The Country Cousin," which comes here direct from his long run at the Gaiety Theater, New York, the playhouse has created so much controversy among critics as has "The Country Cousin," especially the contrasting of the Middle West girl with the smart set of the seashore. The remarkable cast in "The Country Cousin" includes Beatrice Morgan, Alfred Lunt, Beatrice Noyes, Donald Gallagher, Clara Blawie, Julia Stuart, Walter Craven, Louise Prussing, Eleanor Gordon, Donald Foster, George Mackay and Albert Tavernier.

Poli—"A Hawaiian Follie."
The sentimental appeal of things Hawaiian has been fully attested by the American theater-going public for a number of years and its effect has been lasting. Because of this the management of Poli's Theater have secured the attraction of the week-end next week the famous "A Hawaiian Follie," a musical production from the pens of W. Gus Hansen and Arthur W. Froelich.

In presenting the attraction, Director Charles Sinclair, of the Poli forces, has assembled a number of special features which will include a number of natives in songs and dances of their sun-kissed island homes. In addition, the personnel of The Poli players have been fitted with roles and numbers which are particularly suited to their respective talents.

Cosmos—Tooney's Hawaiians.
The Cosmos Theater next week will leave Japan for the sunlit isles of Hawaii for its headline attraction, and Tooney's Hawaiians will offer the complete Sandwich Island production. The show will include the most famous of the Hawaiian Islands, and the dramatic melodies of their people on their native instruments. Other acts will include the Dorothy Burton company, a well-known prima donna, and a girl, Charles Reilly, Rialto, McIntyre and company, Mullen and Rogers and the film, Douglas Fairbanks in "A Modern Muskeeter."

Loew's Columbia—Pauline Frederick.
"The House of the Heavly Heavens" and "The Garden of Delight" are symbolic scenes shown in "Madame Jealousy," in which Pauline Frederick will be seen at Loew's Columbia next Sunday and for the first half of the week. The production is made up of symbolic figures, such as "Charm," "Treacher," "Jealousy" and "Valor." A perfect romance is carried to a happy close, the characters all portraying emotions. Jealousy tries to interrupt a love affair between Charm and Valor, and failing in that, brings her servants, Treacher, Mischief, Rumor and Sorcery, to them after the wedding. How a baby which comes into the lives of Charm and Valor succeeds in bringing about peace and happiness again, driving Jealousy away forever, makes an unusual screen story. It was written for Miss Frederick by George V. Hobart. Thursday and for the last half of the week Vivian Martin will be seen in a picturization of "Petticoat Fillet" from the book of Joseph C. Lincoln. Down on Cape Cod, close to the sea, there once lived two old sea captains, Zoeth and Shad. Joseph C. Lincoln first brought the old cap-